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Chapter 1 : Federico Spinetti | Archnet

"Music, politics, and nation building in post-Soviet Tajikistan." In Laudan Nooshin (ed.) Music and the Play of Power in the Middle East, North Africa and Central Asia. London: Ashgate, , pp.

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Women and girls in Tajikistan: Assessing a multi-stakeholder forum of a development strategy formulation process. Women of Kyrgyzstan and Tajikistan: Historical legacies impacting contemporary involvement. With a special regard on the interlinkages to agricultural land use. PhD Dissertation, Indiana University, University of Pennsylvania, The administration of addiction: PhD, University College London, MSc, Asian Institute of Technology, Mapping of land cover and land use systems, assessment of the prevailing land use systems in respect to sustainability and creation of a monitoring tool in the Tajik Pamirs. Comparative study of two different soil conservation practices from the vineyard mulching treatment in Faizabad region of Tajikistan. GIS and remote sensing contributing to the understanding of the land cover changes and the governing geomorphological processes in Ghesh and Faizabad catchments in Muminabad district, Tajikistan. Assessment of the impact of dominant land-use systems on soil organic content in the Tajik Pamirs on the basis of a soil spectral library. The high-mountain pastures of the Eastern Pamirs Tajikistan: PhD, Erlangen-Nurnberg University, The meanings of educational change in post-Soviet Tajikistan: PhD, University of London, Between Russia and Iran: Soviet Tajik Literature and Identity, PhD, Northwestern University, Education and the labor market in Central Asia: The cases of Mongolia and Tajikistan. PhD, Columbia University, Leadership and authority of Ismailis: School attendance and migrant remittances in transition economies: PhD, University of Halle-Wittenberg, Testing the theory of the penetrated political system in Central Asia. PhD, Long Island University, Marriage and fertility change in post-Soviet Tajikistan. PhD Dissertation, University of Southampton, Militia politics after the post-Soviet wars. PhD, Stanford University, Conflict transformation in civil wars through social services. PhD, The American University, Explaining the maternal mortality on the roof of the world. A paradox of peacebuilding aid: Institutionalized exclusion and violence in post-conflict states. MA, California State University, Towards Institutional Stabilization and Development? PhD, Karlstad University, Post-Soviet transition and educational participation in Tajikistan. PhD, Indiana University, Socio-political change in Tajikistan. PhD, Hamburg University, Assessing impacts of different grassland systems on land degradation and conservation in Faizabad Tajikistan. Development Programs for poverty alleviation: Comparative study of microfinance program in two areas of Tajikistan. MA, Ohio University, PDF Bleuer, Christian. Uzbeks Versus The Center: MA, Indiana University, Cooperation, coordination and interconnectedness in multiparty mediation the case of Tajikistan, PhD, London School of Economics, A comparative study of Tajikistan and Uzbekistan. A comparative analysis of Kyrgyzstan and Tajikistan. PhD, University of Hagen, Armed conflict, education and the marriage market: PhD, University of Southern California, Toward a biography of Ahmad Danesh. The dynamics of Uzbek ethno-political mobilization in Kyrgyzstan and Tajikistan PhD, University of Edinburgh, Classification of land cover and land use " An object-oriented approach in Western Tajikistan. Music, politics and identity in post-Soviet Tajikistan. The anatomy of the Transnation: PhD, University of Pennsylvania, The State Resettlement of Citizens. Collapsed and prebendal states in post-Soviet Eurasia: Cross-regional determinants of state formation in Tajikistan and Uzbekistan. PhD, University of Wisconsin " Madison, Political transition in Central Asian republics: PhD, University of Denver, Devotional music and healing in Badakhshan, Tajikistan: Preventive and curative practices. PhD, Ohio State University, The interplay between the performance of the manufacturing sector and the success of transition to a market economy: PhD, University of Guelph, On the edge of empires: The Hisor Valley of Tajikistan. Understanding teaching in post-Soviet,

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rural, mountainous Tajikistan: PhD, University of Toronto, Identity politics and political mobilization in Central Asia: PhD, Miami University, PhD, Harvard University, Regime transition in post-Soviet Central Asia: The cases of Tajikistan and Kyrgyzstan. PhD, University of California, Riverside, Nation-building in Tajikistan, Turkmenistan and Uzbekistan. PhD, La Trobe University, Russian peacekeeping strategies in the CIS, PhD, University of Oxford, Politics and change in Tajikistan. PhD, Australian National University, The dynamics of political stability in post-Soviet Tajikistan. PhD, University of Sydney,

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Chapter 2 : Veronica Doubleday | Aga Khan Development Network

Music, politics and nation building in post-Soviet Tajikistan / Federico Spinetti Music and censorship in Afghanistan, / John Baily National traditions and illegal religious activities amongst the Uyghurs / Rachel Harris.

Faiz-e Karizi from Kabul, Afghanistan. Is dear Kabul busy and crowded or not? Will the woes of Kabul be forgotten or not? O God, Kabul and the friends of Kabul Will you embrace one another together or not? My heart is burning with sadness Where will the sadness of Kabul be forgotten? One should emphasise the common ground that gives this improvisatory quatrain singing its special character. It projects an emotional landscape of pain and separation. There are references to the road separating loved ones, and any place name may be personally substituted. Other topics are the messenger, the letter " " and how attempts at communication fail. The landscape evokes high mountains and empty deserts as places of spiritual isolation, and the shrines of holy people whose intercession and help are sought. Another type of reference to place occurs when a whole province or kingdom is worth less than something personally treasured. In this poetic tradition migration has been an important theme. Family piety and Islamic piety have their place in this musical geography. Singers may even refer to the itinerant lifestyle of the Prophet Muhammad, with his camels, or they may invoke the intriguing concept of the wheel of fate " " falak. Minstrel Poetry from the Pamir Mountains: Persian folksong in Meshhed Iran , Yearbook of the International Folk Music Council. Regional Music of Iran 4-volume cassette collection, comprising 15 cassettes recorded by the author. Female musicians in Herat. I cried on the mountain top: Images from the Afghanistan archive " " with traditional Afghan poetry. Item on compilation CD of Afghan music. Siahmu, Litan, Mariam quatrains in Persian. Music in the mind: The concepts of music and musicians in Afghanistan. Persian folksong texts from Afghan Badakhshan. Music, Politics and Identity in post-Soviet Tajikistan. With accompanying audio cassette.

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Chapter 3 : International Institute for Asian Studies

At the request of director Federico Spinetti, the musicians gather in the mesmerizing architecture of the Social Theatre of Gualtieri, a town in the Po Valley replete with memories of the war. Zamboni hands out a text to be set to music: The Enemy.

Title Keeping religion alive: For the Ismailis of Tajik Badakhshan an autonomous region within the Central Asian republic of Tajikistan, the performance of religious poetry, called maddoh or maddohkhoni, is an important devotional practice. In Central Asia, the Ismailis form a relatively isolated Shiite minority in an overwhelmingly Sunni environment. During the civil war in Tajikistan, the performance of maddoh gained a new dimension as a powerful vehicle for expressing Badakhshani or Pamiri identity. In Tajik Badakhshan, Ismailism plays an important role in uniting the population of this area, who speak a variety of different languages, amongst which languages of the Eastern Iranian Pamir language group stand out. The languages of the Shughni-Rushani group, alongside Wakhi, are the most widely spoken Pamir languages of this area. Neue Entwicklungen in der Wakhi-sprache von Gojal Nordpakistan. For literature produced in Pamir languages see, van den Berg, G. Iranian Languages and Literatures of Central Asia, pp. Persian in its Tajik form Tajik Persian is the first language of some of the Badakhshanis, and a second language for most of them, as it is the official language of Tajikistan, the language of education and the lingua franca of old. Russian too is widely known, as part of Soviet heritage and as a result of the present economic situation, which has led to a steady increase of Badakhshani migrant workers in Russia today. Religion and, to some extent, language function as important identity markers that set apart the Badakhshanis from the other inhabitants of Tajikistan, who are Sunnis. Nosiri Khusraw hailed from Qubodiyon, a village in Khatlon, an area neighbouring Badakhshan. After visiting the Ismaili Fatimid caliph in Cairo, he returned to his homeland as a missionary. Nosiri Khusraw is therefore the pir, or religious guide, of the Badakhshanis, and today he is highly revered. Many poems contain references to Nosiri Khusraw, and many places are dedicated to his memory. Trees and springs which are said to have been visited by him, are now holy places where people come to find a blessing. Echoes of a history of persecution Being a Shiite minority, the position of Ismailis has been a difficult one for many centuries. They were considered, within as well as outside Central Asia, as heretics, and treated as such. Though the history of the Ismailis in present-day Central Asia is to a large extent obscure, it is well possible that the Ismailis of Badakhshan live in this area because of the persecution they suffered by zealous Sunnis in the past. They found a place of refuge in the inaccessible Pamir mountains where they lived a harsh, isolated but relatively safe life, until colonial rule gradually opened up the area from the beginning of 19th century onwards and brought an end to the relative isolation of the Badakhshanis. During the Soviet period, matters of religion were temporarily pushed into obscurity, though regionalism mahalchigi, in which religion also plays a role, remained an omnipresent socio-political phenomenon: Immediately after the dissolution of the Soviet Union, not only regional background but also religious identity manifested themselves as major issues, demonstrated by the outbreak of civil war and its subsequent development. The lingering prejudice against the so-called heretic Badakhshanis proved to be very much alive in post-Soviet Tajikistan, and they fell victim to violence and deadly persecutions in the capital Dushanbe in and, under the pretext of politics. To many Badakhshanis, these persecutions were no less than a genocide attempt. Since then, the Badakhshanis have emphasized their own religious and ethnic identity more strongly than before. One of the means to confirm this identity became a renewed interest in Ismaili religion, visible in the revival of the performance of religious poetry, a revival that had already begun in the years before, when the new Soviet policy of glasnost had facilitated the expression of religion. In a performance of maddoh, long cycles of Tajik Persian poems are sung, generally by one to three male musicians who accompany themselves by a fixed set of musical instruments, among which the rubobi pomiri or Pamiri lute is prominent. Many of these poems can be described as mystical; a fair number of them are ascribed to the great Sufi poet Rumi. Other poems praise the heroic deeds of the central

figures of Badakhshani Ismailism. It is noteworthy that Tajik Persian is not the mother language of the majority of Badakhshanis, and that Persian in this specific tradition functions as a liturgical language. Minstrel Poetry from the Pamir Mountains. These genres thus became part of a newly formed national music tradition, which in turn influenced and adapted the perspective people had of this music. Maddohkhons are by definition non-professionals in the sense that they do not make a living out of maddohkhoni; even if they are professional musicians otherwise. During the civil war, under the harsh circumstances of repression and isolation, maddohkhoni gained new prominence amongst younger Badakhshanis and amongst musicians who previously were not involved in maddohkhoni. Most maddohkhons learned the canon of music and poetry connected to the tradition of maddohkhoni in their own village or town, from their father or grandfather or a neighbour, and on the basis of a bayoz az ruyi bayoz or notebook, indicating poetical anthologies, sometimes in Arabo-Persian script, sometimes in Tajik-Cyrilic script, kept safe in the family circle. Since the profession of Ismaili faith is now less restricted, especially since the Agha Khan came to meet his followers in Tajik Badakhshan for the first time in , maddohkhoni has acquired a new public dimension, with stage performances and primarily local television broadcasts. Occasions for performing maddoh The performance of maddoh remains to be connected, however, to certain, fixed occasions. Maddoh can be sung all night long as part of mourning ceremonies, presided by a so-called khalifa, who contextualizes the poetry sung by the maddohkhons during this and other ceremonies. Maddoh may also be performed on Thursday evenings, on Fridays, or on request; a more specific occasion is the annual commemoration ayyom of a holy grave or mazor. Badakhshan has many such graves, in which saints or pirs have been buried; these graves are small stone buildings marked by horns of the ibex. They are usually situated just outside the village and are carefully maintained; they stand out as landscape markers of devotion. Muslims and Others in Sacred Space, pp. Maddohkhoni is the major form of religious commemoration for the Ismailis of Tajik Badakhshan. Though devotional practices based on music and poetry are current amongst Ismaili communities elsewhere, and indeed amongst Muslim communities at large, the context, form and development of the tradition of maddohkhoni are in many ways unique. In the recent past, when Tajikistan gained independence and plunged into civil war, maddohkhoni started to function prominently as a powerful means to express Pamiri-Ismaili identity. In present-day Tajikistan, the tradition continues to evolve under the influence of renewed ties with the global Ismaili community and new forms of patronage that come along.

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Chapter 4 : Dissertations | Tajikistan Research Resources

Music and the play of power in the Middle East, North Africa and Central Asia. Music, politics and nation building in post-Soviet Tajikistan / Federico Spinetti.

Since then he has visited Kabul several times to assist with the regeneration of music in the post-Taliban era. He is also a performer and teacher of music from Afghanistan, playing the rubab and dutar lutes. The research for this issue and the current chapter was conducted with fellowship support from the American Institute of Iranian Studies. The Ughur Twelve Muqam Ashgate She has collaborated in the production of several CD recordings, and plays dutar with the London Uyghur Ensemble. Laura Lohman is an Assistant Professor of Music at California State University, Fullerton, where her scholarship and teaching span the disciplines of ethnomusicology and musicology. Her research addresses the music of the Middle East and early America. She is currently CoEditor of Ethnomusicology Forum. Kay Kaufman Shelemay is the G. Song and Remembrance among Syrian Jews ; the revised second edition of Soundscapes: He writes on various aspects of Middle Eastern, Mediterranean and European music, and social and cultural theory in ethnomusicology. Balkan Popular Culture and the Ottoman Ecumene: Music, Image and Regional Political Discourse And to my wonderful family for your love and support throughout. The authors and I dedicate this volume to the musicians of the Middle East, North Africa and Central Asia, both at home and in diaspora, who, despite often overwhelming odds, continue to create music of great beauty and power. This page has been left blank intentionally Prelude: Ethnomusicologists have, of course, long recognised and documented such power, and even sought to explain it. This volume explores various dimensions of power in music and music in power in the Middle East, North Africa and Central Asia, a region stretching from Morocco in the west to China in the east. Notwithstanding the divisions of geography and post-colonial mappings, this area shares a great deal in historical, religious and cultural terms, providing for interesting comparative perspectives. Power and the Play of Music 3 various ways, before moving on to discuss each chapter in turn. As will become clear, the discourses of power in the region centre on some of the most contested social issues, particularly in relation to questions of nationhood, identity, gender and religion, all of which impact directly on music and its social meanings. The contributions to this volume explore the ways in which music serves as a medium for the negotiation of power; how music becomes a space for promoting or conversely, resisting or subverting particular ideologies or positions of authority; how music accrues symbolic power in ways which are very particular, perhaps unique; how music becomes a site of social control or, alternatively, a vehicle for agency and empowerment, at times overt at others highly subtle. Moreover, across much of the region under discussion, social anxieties over music and dance are paralleled with anxieties concerning gender, particularly in relation to women. Thus, control over both music and women become important symbols of social and political control and what is argued in the name of religious doctrine is, more often than not, a means of exercising political power. At the same time, the historical, cultural and religious connections with the countries of North Africa often, as in this volume, included in the category of Middle East and much of Central Asia highlights the constructed and porous nature of its boundaries. Power and the Play of Music 5 the present day. And this brings us to a central problematic at the heart of this book: It was only the latter, the lowliest form of music, that encompassed music as sound Grout and Palisca See also Born and Hesmondhalgh Power and the Play of Music 7 freedom; and to a lesser extent the case of women musicians in Iran as discussed by Wendy DeBano. As will become clear, the operations of power are much more ambiguous and slippery than this, as Averill observes: Whilst critiques of Foucault have focused on his somewhat totalising and reductionist view of power,⁸ his theories would seem to have great applicability to music and the subtle, often hidden, agendas it can be used to serve. Nevertheless, concepts of cultural and ideological hegemony and consent are absolutely central to some of the discussions around post-colonial nation formation and cultural ownership. Such hegemonies are persistent and become incorporated into new

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power structures which often endure long after the demise of the hegemonic regime. Similarly, the enduring attraction of the cosmopolitan West to young Iranians is often portrayed as simply a manifestation of the continuing global hegemony of Western culture. To dismiss such aspirations as wholly hegemonic is to deny agency to the musicians and others involved in shaping new identities and new visions of the future. Mention should also be made of the Prelude: In discussing the impact of socio-economic-political factors on the mestizo tradition in southern Peru, Turino considers how shifting relationships in the hierarchy of social power between the urban-mestizo middle class and the ruling criollo elite on the one hand and the indigenous campesino peasants on the other, have effected changes in musical style, performance contexts, instrument structure his discussion focuses on the charango and choice of genre. Each of these factors offer the potential for empowerment, whether through the use of indigenous elements as a form of identity politics or, on the other hand, by drawing on the cultural capital associated with dominant criollo aesthetics. The theoretical problems of music and society might well be more aptly considered as problems of music and power. Thompson and which engages directly with issues of class and ideology see Shepherd et al. For several centuries, rival European courts were involved in intense competition to attract the best composers and performers Hogwood However, since power does not constitute a central focus of such writings, most depend on an assumed understanding of power and few scholars attempt to interrogate the concept. At the same time, as the chapters in this volume testify, the nation state concept has proved a particularly powerful and tenacious one; thus, most of the discussion presented here deals with discourses in which the nation state is an unquestioned given; few problematise the concept itself. Power and the Play of Music 15 well as such issues as migrancy, urbanisation, peripherality, emotionality, gender, nationhood, the role of technology and the media, and the interplay between secular and religious domains, all within the broad context of state cultural policies in Turkey. Whether power is something that music is born with, achieves or has thrust upon it, the musicpower relationship can only be understood in relation to a third, crucial, element: But there is a paradox. In the same volume, Clayton explores some of the connections between the physical and physiological powers of organised sound and questions of meaning. Agawu has written at length about the constructed nature of difference in ethnomusicology and how this relates to issues of power Any discussion of musical meaning clearly needs to position the agent s responsible for the creation of meaning. Note that in this tripartite model, only stages a and c involve direct human agency. Moreover, music provides an important means for the expression and negotiation of difference. Perhaps the most naturalised, and hence arguably the most powerful, of all social divisions is gender, which provides a particularly interesting area of focus because of the parallels with music mentioned above and the fact that both music and gender are heavily freighted ideologically in the Middle East. Power and the Play of Music 19 Jewish tradition. The prominent presence of women in the peripheral and the heterodox is noteworthy. The themes of nationhood and broader issues of identity and belonging are central to several chapters. As Bohlman observes, music often acquires heightened power at moments of encounter The question of what represents the nation engages so directly with issues of power that it often constitutes a site of, sometimes very intense, public contestation. Davis, for example, discusses changing discourses of nationalism in Tunisia from the s to the present day. Since the coup, the advent of more inclusive notions of Tunisian identity has prompted a return to and renewed interest in previously marginalised traditions such as the ughniyya which have gained more centrality within the national imaginary. Certainly, for many of the countries discussed here, discourses of nationhood have been strongly shaped by the experience of post-colonial nation building and the imperative to develop post-colonial national identities. Despite this, many of the discourses and patterns of musical prestige established before continue to hold. Power and the Play of Music 21 second of each pair. As a result, musics which self-consciously index modernity, hybridity and globality have often proved problematic for governments. The Chapters in this Volume Each of the eleven chapters in this volume presents a case study around a particular musician, issue or tradition. From there, we travel to the western end of the region for two chapters on North Africa before ending with two chapters on Iran and one on Jewish music. In other words, music served as a space in which

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listeners could become personally and symbolically empowered, a theme which emerges again and again in different contexts in the chapters of this volume. Whilst such style shifts are 24 Music and the Play of Power.

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Chapter 5 : Music and the Play of Power in the Middle East, North Africa and Central Asia - PDF Free Dow

In asking such questions in the context of countries such as Afghanistan, Egypt, Iran, Tunisia and Tajikistan, the book draws on a wide range of relevant theoretical and critical ideas, and many disciplines including ethnomusicology, anthropology, sociology, politics, Middle Eastern studies, globalization studies, gender studies and cultural.

Reprinted courtesy of Ruz al-Yusuf. Since then he has visited Kabul several times to assist with the regeneration of music in the post-Taliban era. He is also a performer and teacher of music from Afghanistan, playing the rubab and dutar lutes. She has published and broadcast extensively on music of North Africa, the Mediterranean and the Middle East. The research for this issue and the current chapter was conducted with fellowship support from the American Institute of Iranian Studies. Michael Frishkopf is an ethnomusicologist specialising in sounds of the Arab world, West Africa and Islamic ritual, especially Sufism. His research also includes social network analysis and digital multimedia repository technology. She was co-editor of the journal Ethnomusicology Forum between and Her book, *Singing the Village*: Her current research specialism is in Uyghur music; she has published on aspects of the music culture from ritual contexts to globalisation, pop and identity politics, and is co-editor of *Situating the Uyghurs between China and Central Asia* Ashgate Her latest book is on the Uyghur Muqam: *The Ughur Twelve Muqam* Ashgate She has collaborated in the production of several CD recordings, and plays dutar with the London Uyghur Ensemble. He has published several articles on UK dance music, Canadian cultural politics, popular Islam in the Maghreb and North African music videos, and has recently been making short ethnographic films in Algeria. He has taught at the University of Ulster and the Open University and has also worked in the cultural diversity field of conflict resolution in Northern Ireland. Tony performs experimental music with various Ireland-based ensembles. Laura Lohman is an Assistant Professor of Music at California State University, Fullerton, where her scholarship and teaching span the disciplines of ethnomusicology and musicology. Her research addresses the music of the Middle East and early America. Her recent writings have appeared as book chapters and as articles in scholarly journals such as the *Journal of the Royal Musical Association*, *Ethnomusicology Forum* and *Iranian Studies*. She is currently CoEditor of *Ethnomusicology Forum*. Kay Kaufman Shelemay is the G. Other publications include *A Song of Longing: Song and Remembrance among Syrian Jews* ; the revised second edition of *Soundscapes*: He has conducted extensive periods of fieldwork in Tajikistan and Iran, and his current research interests include the musics of Central Asia, Iran and the Mediterranean, popular music and the media, music and politics, music and architecture, and ethnographic film-making. He writes on various aspects of Middle Eastern, Mediterranean and European music, and social and cultural theory in ethnomusicology. *Balkan Popular Culture and the Ottoman Ecumene: Music, Image and Regional Political Discourse* This page has been left blank intentionally Acknowledgements This book has had a long genesis and many people have been involved in bringing it to fruition. Amongst those who have given moral and practical support along the way, I would particularly like to thank Martin Stokes, Tina K. Ramnarine, Owen Wright, Katherine Brown and Richard Tapper for their valuable comments on several of the chapters and to Gage Averill and Reinhard Strohm for taking the time to share with me their thoughts on music and power. In addition, I owe a great debt of gratitude to the many musicians, colleagues and scholars whose work has inspired me over the years. I also gratefully acknowledge the support of the Arts and Humanities Research Council, Brunel University and City University London, for providing research time towards the completion of this book. To the fabulous team of authors whose work is gathered here, my profound thanks for your evergreen patience, your hard work and your faith in the project. And to my wonderful family for your love and support throughout. The authors and I dedicate this volume to the musicians of the Middle East, North Africa and Central Asia, both at home and in diaspora, who, despite often overwhelming odds, continue to create music of great beauty and power. Note on Transliteration This book does not follow a standard transliteration system. The chapters in this volume cover a number of languages and each author has

transliterated non-English text following established conventions specific to the language in question, and seeking where possible to convey the sound of the spoken words as pronounced in English. This page has been left blank intentionally

Prelude: Power and the Play of Music
Laudan Nooshin Introduction
The apparatus is thus always inscribed in a play of power, but it is also always linked to certain coordinates of knowledge. This is what the apparatus consists in: The high, thrilling song of the Sirens will transfix him
Homer, *The Odyssey* [trans. Ethnomusicologists have, of course, long recognised and documented such power, and even sought to explain it. However, whilst questions of power were implicit in the work of many early ethnomusicologists, prior to the s relatively few engaged directly with such questions, or sought a theoretical framework for their understanding. This volume explores various dimensions of power in music and music in power in the Middle East, North Africa and Central Asia, a region stretching from Morocco in the west to China in the east. Notwithstanding the divisions of geography and post-colonial mappings, this area shares a great deal in historical, religious and cultural terms, providing for interesting comparative perspectives. Also relevant here is the work of Joseph Kerman, one of the first musicologists to explore the ideological underpinnings of the discipline; and also that of Richard Middleton who implicates the terminologies, methodologies and ideologies of musicology in the exclusion up until the time of writing in the late s of popular music from mainstream music studies. As will become clear, the discourses of power in the region centre on some of the most contested social issues, particularly in relation to questions of nationhood, identity, gender and religion, all of which impact directly on music and its social meanings. The contributions to this volume explore the ways in which music serves as a medium for the negotiation of power; how music becomes a space for promoting or conversely, resisting or subverting particular ideologies or positions of authority; how music accrues symbolic power in ways which are very particular, perhaps unique; how music becomes a site of social control or, alternatively, a vehicle for agency and empowerment, at times overt at others highly subtle. What is it about music that facilitates, and sometimes disrupts, the exercise and flows of power? And who controls such flows, how and for what purposes? What makes this region such an interesting focus for a volume such as this is that music itself represents a highly contested area. Above all, music is often taken to have an excess of emotional power that requires control for the well-being of society. Moreover, across much of the region under discussion, social anxieties over music and dance are paralleled with anxieties concerning gender, particularly in relation to women. Thus, social controls on women often provide a touchstone for controls on music-making, and vice versa. Where the two coincide women as musicians and dancers one often finds the most contentious and tightly controlled arenas of social activity, at least in the public domain. What ostensibly began as religious doctrine has in many cases become politicised, particularly in countries where theocratic rule has merged religion and politics or where the clergy is particularly powerful. Thus, control over both music and women become important symbols of social and political control and what is argued in the name of religious doctrine is, more often than not, a means of exercising political power. Particular mention should be made of Lila Abu-Lughod, , , Timothy Mitchell, , , Walter Armbrust, , and Charles Hirschkind, , whose writings on issues such as orientalism and representation, modernity, nationhood, media technologies, globalisation and the place of Islam in social and political life resonate strongly with many of the central themes of this volume. Whilst Abu-Lughod, deals primarily with Egyptian television drama serials and the ways in which these engage with the national imaginary, her work addresses many of the same issues discussed in the first three chapters of this volume. Lohman, Stokes, Frishkopf, particularly the relationship between the Egyptian state, media communications and Islam, and how relations of power and ideology are played out in the space offered by mediating technologies. At the same time, the historical, cultural and religious connections with the countries of North Africa often, as in this volume, included in the category of Middle East and much of Central Asia highlights the constructed and porous nature of its boundaries. Theories of Power Seeking to understand the nature of power has exercised the minds of philosophers and others for millennia. In his novel *Utopia*, for instance, English statesman and lawyer Thomas More grappled with questions of power within his vision of the ideal state, a vision heavily

influenced by the writings of Plato. In the nineteenth century, historians, political economists, philosophers and sociologists such as Karl Marx, Friedrich Nietzsche and Max Weber concerned themselves centrally with questions of power, and power has continued to provide a focus of interest for writers from a wide range of disciplinary backgrounds through to *Prelude*: One of the central problematics in discussing power is the term itself, ostensibly singular and monolithic but which belies a plural, fluid and multifaceted phenomenon. And what are the relationships between different kinds of power, whether political, ideological, social, economic, semiotic, psychological and so on? Political scientists often distinguish five forms of power: Ricoeur also revisits the relationship between ideology and utopia first expounded upon by sociologist Karl Mannheim in his influential text *Ideology and Utopia*, and discusses the implications for our understanding of power: If every ideology tends finally to legitimate a system of authority, does not every utopia, the moment of the other, attempt to come to grips with the problem of power itself? These include the physical and gestural, both within music and dance performance, as well as the ways in which music is conceptualised and imagined, the discursive formations within which music is embedded and which saturate the spaces around it, tying it to the social fabric; and of course the social fabric itself – the specific social, political, economic and institutional structures through which music is shaped. And this brings us to a central problematic at the heart of this book: The aesthetic dimension is particularly tricky, since any discussion of music and power has to take account of the fact that experiencing music is above all usually a pleasurable experience, which can in itself serve a naturalising agenda by which the aesthetic camouflages the ideological or political by deflecting attention from intended meanings. This concept has proved highly influential and was expounded upon in later writings, including the work of the sixth-century Roman scholar Boethius, whose three-fold division of music comprised *musica mundana* cosmic music, *musica humana* and *musica instrumentalis*. It was only the latter, the lowliest form of music, that encompassed music as sound Grout and Palisca See also Born and Hesmondhalgh But, as a number of commentators have observed, such absences are rarely absolute and, as will be discussed further below, one needs to be attuned to what James C. The subtle workings of power bring us to a scholar whose work has contributed significantly to our understanding of the nature of power and as reflected in the title of this volume: Foucault argues that discursive formations are networks of power within which we are all enmeshed – power is everywhere and everything – can be positive as well as negative. As will become clear, the operations of power are much more ambiguous and slippery than this, as Averill observes: Another writer whose work has been influential, particularly on scholars of popular music and culture, is Antonio Gramsci. Nevertheless, concepts of cultural and ideological hegemony and consent are absolutely central to some of the discussions around post-colonial nation formation and cultural ownership. Such hegemonies are persistent and become incorporated into new power structures which often endure long after the demise of the hegemonic regime. Similarly, the enduring attraction of the cosmopolitan West to young Iranians is often portrayed as simply a manifestation of the continuing global hegemony of Western culture. To dismiss such aspirations as wholly hegemonic is to deny agency to the musicians and others involved in shaping new identities and new visions of the future. However, as already noted, questions of power were often implicit in the writings of ethnomusicologists, even where the concept itself was not invoked. To take one example, the negative discourses around jazz in the United States between c. In part, such writings represented a reaction against the functionalist and insular models of cultural analysis prevalent among some anthropologists and ethnomusicologists in the preceding decades. Significant at this time was the work of Thomas Turino, John A. Interestingly, the Renaissance scholar and physician, Marsilio Ficino 1499, who attributed magical powers to music see Tomlinson, drew on ideas from the writings of the ninth-century Arab writer al-Kindi, and was in turn influential on the work of Foucault. I am grateful to Gage Averill for bringing this conference to my attention. A parallel trend was of course also emergent within musicology at this time, for example see the work of William Weber, L. Mention should also be made of the *Prelude*: In discussing the impact of socio-economic-political factors on the mestizo tradition in southern Peru, Turino considers how shifting relationships in the hierarchy of social power between the urban-mestizo middle class

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and the ruling criollo elite on the one hand and the indigenous campesino peasants on the other, have effected changes in musical style, performance contexts, instrument structure his discussion focuses on the charango and choice of genre. Each of these factors offer the potential for empowerment, whether through the use of indigenous elements as a form of identity politics or, on the other hand, by drawing on the cultural capital associated with dominant criollo aesthetics. Placing power at the centre of his arguments, he concludes, Instead of considering music as frosting on a cake, music would be better seen as one of the important ways in which humans manipulate each other and the world about them – music as a form of symbol is often used either to consolidate power or to adapt to situations of powerlessness. The theoretical problems of music and society might well be more aptly considered as problems of music and power. Thompson and which engages directly with issues of class and ideology see Shepherd et al. Shepherd, in particular, highlighted the relevance of Cultural Studies to musicology and advocated a dialogue between the two disciplines. His work is interesting for its exploration of how ideologies and relationships of social power become manifest within the codes and structures of music itself see , ; see also in this regard the work of Susan McClary, specifically in relation to gender ideologies [McClary]. Such writings paved the way for a radical shift in the s as ethnomusicologists developed a more nuanced and theoretically-grounded understanding of the complex and pervasive workings of power, and started to explore concepts of power and their culturally-constructed nature. Power and the Play of Music 13 It is a general fact of musical life that the rank of a ruler is measured in part by the music he can command.

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Europeanization and nation-building are generally acknowledged as being the main characteristics of Soviet intervention in Central Asian music. 1 1. Soviet policies on Central Asian music have been dealt with at length in a number of scholarly contributions.

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